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## LESSONS IN MUSICAL HISTORY.

### CHAPTER IV.—CONTINUED.

J. C. FILLMORE.

WHAT ALL THIS HAS TO DO WITH MUSICAL HISTORY.

THE invention of the Opera, one of the most important, decisive and productive events in musical history, was part and parcel of this great intellectual movement. It is one of the great turning-points in the development of modern music; it changed the whole course of musical history. But it might never have happened at all if the revival of Greek letters had not come just as it did. The invention of opera was the direct result of attempts on the part of a few enthusiastic lovers of the Greek literature to revive the Greek drama.

It happened in the very last decade of the sixteenth century, about a hundred and forty years after the taking of Constantinople, when the leaven of ancient Greek art and literature had had time to leaven thoroughly the whole mass of Italian intellect and to permeate all Italian culture. It happened in Florence, under the reign of the art-loving family of Medici, who made their capital for a long time one of the most important intellectual centres of Europe.

There was a little knot of enthusiasts, some of them artists, all of them men of culture, the best culture of their time, who used to meet at the house of Count Bardi to discuss art, literature and all intellectual matters in which they were interested. They called their society the "Camerata." Among them was a name ever since known all over the civilized world, Vincenzo Galilei, father of the great astronomer, Galileo Galilei. Among other matters, they read and discussed the dramas of Æschylus, Euripides and Sophocles, not only as literature, but as productions for the stage, the conditions under which they were performed, the ideas of life they embody; in short, everything connected with them. Finally, it occurred to some of them to ask "Why cannot this great form of Art be revived?" Why cannot we do what the old Greeks did? The suggestion at once excited unbounded enthusiasm, and ways and means were eagerly discussed. It was known that the ancient drama was not spoken, but sung. The

principal characters used a sort of chant with an accompaniment of the lyre, and the choruses were also sung. But when the members of the *Camerata* came to consider the musical resources of their own time they found nothing available for the dramatic needs of soloists. The chorus was amply provided for, for the whole culture-music of the time was polyphonic. They were just at the very culmination of the great epoch of polyphonic music, of which the Netherlands were the most conspicuous representatives,—the epoch which, beginning with Dufay, had developed polyphonic writing on the technical and intellectual side, and had culminated in the highly emotional, spiritual and imaginative, as well as highly intellectual, compositions of Palestrina and Orlandus Lassus. The secular element, the Madrigal, was as purely polyphonic as the Masses of the period.

How should the soloists be provided for? This was the problem the members of the *Camerata* set themselves to solve. The first fruits of this endeavor were produced by Galilei, who wrote a number of songs for solo voice and sang them to his assembled comrades, accompanying himself on the viola. Everybody applauded with eager enthusiasm, and now others of the society took up the matter. Some of them were musicians by profession, and one of them, Giulio Caccini, declared war upon counterpoint as a "mere butchery of poetry," affirmed that he had learned more of the true function of music in the *Camerata* than in all his thirty years' study of counterpoint, and vowed henceforth to devote all his talents, skill and acquired musical knowledge to the service of the new ideas. He was, of course, much better equipped for such a task than was Galilei, who was only an amateur, and the solos he wrote, on the model of Galilei's, fairly ushered in the new era of monophonic song with instrumental accompaniment.

Opera was now possible, for the air would serve to express the emotions of the principal characters, while the chorus served to express those of several persons who needed to sing together. But an aria (air) involves sustained intensity of feeling for a certain length of time, whereas there are in a drama many transient emotions, many more suggestions of feeling, besides more or less dialogue, for which sustained solo singing is not adapted.—at least, not in the form of the aria. These parts might, of course, have been spoken. But Jacopo Peri, another of the *Camerata* set, still with the notion of Greek drama in his head, all of which was sung, hit upon the *Recitative*, a style so well adapted to its purpose that it has retained its place to the present day, and seems unlikely ever to be superseded. It is a sort of compromise between song and speech, a sort of impassioned declamation, partaking of the nature of both.

With this invention the means of producing music-dramas were fully completed, and Peri was the man who produced the first opera. He was a professional musician, a singer and an organist, amply qualified for the work he had undertaken, and his first opera, "Dafne," met with the most cordial reception in the *Camerata*. The words were by Rinuccini, who also belonged to the society. The success of their first work encouraged them to write another, and this one, "Euridyce," was publicly performed at the wedding of Henry IV. of France with Mary of Medici in Florence, in the year 1600.

It constitutes one of the turning points of history. At the very opening of the seventeenth

century, just when the elaborate polyphony of the Netherland school was at the height of its supremacy, came this new phenomenon, and behold, all of a sudden, the whole face of the musical world is changed. In France, in Germany, in England, no less than in Italy, kings, princes and noblemen took up the new form of art, and from that day to this it has been developing. It is a long way from Peri's "Dafne" to Wagner's "Tristan and Isolde," but the germs of the latter were in the former.

### QUESTIONS ON CHAPTER IV.

Give some account of the intellectual condition of Europe in the fifteenth and sixteenth centuries. When did the art of printing begin to exert a powerful influence? What was the effect of it? What effect did the use of gunpowder produce on the mental life of Europe? When did this effect begin to be felt? Give date of the conquest of Constantinople by the Turks. What effect had this event on the intellectual life of Italy? What do you understand by the Renaissance? What has all this to do with the History of Music? Tell what you know of the Florentine "Camerata." Which of its members first wrote songs for a single voice, with instrumental accompaniment? What professional musician followed this up? Who wrote the first opera? Who invented recitatives? What is recitative? What opera was first publicly performed? When and where? Who wrote it?

### CHAPTER V.

THE BEGINNING OF ORATORIO, 1600.

Opera, as we saw in the last chapter, grew out of an attempt on the part of enthusiastic lovers of art and literature to revive the Greek drama. It was one of the fruits of the Revival of Learning, a great intellectual movement which, beginning in Italy, communicated its impulse to the whole European world, and largely determined the course of mental development and of Western civilization from that time to the present. Oratorio, on the other hand, was an outgrowth of the Church. But it was, no less than the opera, distinctly dramatic in its origin.

As soon as the Church had got far enough from the corrupt Roman theatrical spectacles, which it had to condemn in the first few centuries of its existence, to be in no danger from the remembrance of their demoralizing influences, it began to feel the need of attracting and influencing its proselytes by some means other than its ordinary liturgy and its preaching. The common people could neither read nor write. They were not only illiterate, but ignorant. They could not read the Scriptures for themselves, and if they could have done so, the Church authorities would have opposed it, preferring to be themselves the sole medium, not only of the exposition, but of the ceremony, of Holy Writ to the laity.

The clergy, recognizing the fact that an ignorant laity were more likely to be impressed by sensuous elements in the liturgy than by those more purely spiritual or intellectual, soon began to introduce into the church services a semi-dramatic treatment of gospel readings. One priest recited the sayings of Jesus, another those of the Evangelist, while the utterances of the disciples and of the populace were sung by the choir. After a while, poems were introduced among the settings of the gospel text, especially in Passion week, and took their place in the choir beside the other Passion music. The dramatic element became more and more prominent, and by and by it was separated from the liturgy. The priests gave dramatic representations in the churches for the amusement and instruction of their parishioners.

These sacred plays were divided into *Mysteries*, which treated such mysterious themes as Sin, Redemption, etc.; *Moralities*, in which personifications of the Virtues and Vices were the characters of the drama, and *Miracle-plays*, which dealt with Scripture stories and with the legends of the saints. In these dramatic representations in the churches, no women were allowed to take part. The priests were the only actors, taking female as well as male parts. They represented such characters as God, Christ, Mary, the angels, etc., and they succeeded in making the plays very popular. The churches used to be crowded, and these plays were given so frequently that they formed a chief amusement of the common people, as well as their sole means of Biblical instruction.

After a while the churches could not contain the vast audiences which thronged to hear and see the sacred plays, and then they were taken into the open air. Temporary stages of great size were erected in market places and in other open spaces. Sometimes hundreds of actors took part, and a series of representations, lasting for several days, would be witnessed by many thousands of people. Laymen, as well as priests, took part in them, and secular elements of a popular character were mingled with those distinctively sacred. As was natural, considering the unrefined state of the common mind, these secular elements were often exceedingly coarse, consisting of rude jests, and, in great part, of a jocular treatment of the devil. Old Nick was, indeed, a most popular character. He was treated not so much as the impersonation of evil, as a foolish clown, whose attempts at harm were always foiled, and who invariably came to grief in some ridiculous, farcical way. The great stages on which the plays were performed were often divided into three parts. The uppermost represented Heaven, the middle one the Earth and the lowermost Hell. Even in our day there is a survival of these miracle-plays in the Passion Play still given every ten years at Ober-Ammergau, in Bavaria.

With the admixture of secular elements and the admission of strolling actors and minstrels as performers, the plays grew more and more profane, until at last the coarsest and most scandalous jests and songs became a prominent feature. These low elements even invaded the churches. At the "Fools' Festival," a sort of Christian revival of the Roman Saturnalia, the churches were the scenes of indescribably coarse revelry. A "Fool-Bishop" celebrated a burlesque mass; the censers were filled with pieces of old boot-leather, which filled the church with an intolerable stench; dice were cast and cards played on the altar; the priest invoked coarse maledictions instead of blessings on the congregation; in short, all sacred ideas and rites were parodied in the most outrageously profane way.

The "Feast of the Ass" was little better. It commemorated the flight of Joseph and Mary into Egypt. An ass, dressed in a monk's costume, was led into the church, the priest intoned the Latin hymn, "Orientis partibus," closing each verse with an imitation of the ass's braying, to which the whole congregation responded with an uproarious hoo-haw!

This sort of profanation could not, of course, be tolerated long, and the Church authorities frowned it down. But, while the outdoor performances continued to deal more or less in low elements, there were, in at least one place, purified continuations of the original miracle-plays, etc., in sacred places. This was in the "*Oratorio*" (the Italian name for chapel, or, as we sometimes say, *oratory*; properly, a room for prayer) of a church in Rome, where *St. Philip Neri* was a priest. In this "*oratorio*" he used to preach, and in order to attract the young people, he used to have, at first, a good deal of singing before and after the sermon. Then he wrote simple dramatizations of various Scripture stories, in one act, had them set to music by Animuccia, director of music in the Papal chapel,

and gave one before the sermon and one after it. Palestrina afterward wrote some of the music for these little chapel or "*oratorio*" plays. Neri's plan proved very successful in attracting the audiences he wished, especially as they were mostly given in Lent, when secular amusements were prohibited. Whether his sermons were popular or not, his musical plays were very much so. Since they were given exclusively in his "*oratorio*," to go to hear them was to go to the "*oratorio*," and this name has ever since been applied to that form of sacred musical art which grew out of his idea.

The piece which is accounted the first real *oratorio*, probably because it was long enough to take up a whole evening, instead of being a mere prelude or postlude to a sermon, was simply a *Morality*, written by a lady—Laura Guidiccioni!—and set to music by Emilio del Cavaliere. It was given at Rome, probably in St. Philip Neri's chapel, in the year 1600, the very same year in which the first opera was given at Florence. It was called "*The Representation of the Soul and the Body*." Among the solo characters were *Time*, *Pleasure*, *the World*, *Human Life*, etc. These last three were gayly and richly dressed at first, and afterward were to become poor and wretched, and finally to die. There was a chorus and orchestra, the whole was acted, and the performance closed with a ballet, to music sung by the chorus. The stage directions require that it be danced "sedately and reverentially."

Thus we see that the early *oratorio* differed very little in principle from the early opera. Both were dramas, both employed much the same musical means, solos, chorus and orchestra, both were acted, both admitted the ballet. But the one had a distinctively moral and religious aim, while the other had not. So that, while the forms of the *oratorio* were influenced greatly by those of the opera, its different aim and purpose gradually brought about the real distinction which exists to-day between the two species. *Oratorio* ceased to be acted, excluded dancing, and admitted only serious and devout music.

#### QUESTIONS ON CHAPTER V.

Did opera and *oratorio* have their origin in the same intellectual movement? What was the movement which finally gave rise to the *oratorio*? Why did the clergy introduce a dramatic treatment of Scripture readings into the service? Describe the growth of this tendency. Tell the difference between *Mysteries*, *Moralities*, and *Miracle-plays*. Describe the process by which the plays degenerated. Describe the "Fools' Festival" and the "Feast of the Ass." Who was St. Philip Neri? What means did he take to interest his congregation? Where were his plays given? What does the word "*oratorio*" mean? How came it to be applied to a form of musical art? Who wrote the first *oratorio*, and when? Tell what you know of it. Give the points of resemblance between the early opera and *oratorio*. Show the lines on which they afterward diverged.

(To be Continued.)

#### EXPRESSION IN PIANO PLAYING.

Music has been termed a higher form of language. In this respect it does not materially differ from other arts, for, as Ruskin says: "*Art is nothing but a noble and expressive language, invaluable as the vehicle of thought, but by itself nothing.*"

Music has been also qualified as the language of the emotions. While this is doubtless true, yet the definition of it is too narrow, and apt to be misleading. For music is more than a language of the emotions; it appeals as strongly to the intellect as any other art, and, indeed, popular misconception is to regard it entirely aside from all its intellectual requirements.

Musical thought is a very mysterious, misty, vague, indefinite matter, and very few out of the profession, and, indeed, but few within it, have a perfectly clear idea on the subject. The question is, if music expresses anything, What does it say?

It is a very common error to suppose that music is descriptive of events, as words are, and composers of such pieces as "*The Storm*" and "*Battle of Prague*," etc., are greatly responsible for misleading the public in this

manner. Music never describes definitely. That is why the common, uneducated people prefer the song to instrumental music, and why they sneer at Italian and German opera. They are after the sentiment of the poetry, and have not learned to fathom the meaning of music itself. The only elements of a piano-forte recital that arrest the attention of the uneducated person are the rhythm and the mechanism, and since the same elements can be enjoyed in witnessing an expert dancer or juggler, really, then, the uneducated enjoy nothing of what is to be enjoyed in music properly.

What ideas are then expressed, in music, to the educated?

Ruskin mentions five ideas that can emanate from any work of art:—

I. *Ideas of Power*—the perception or conception of the mental or bodily powers by which the work is produced.

II. *Ideas of Imitation*—the perception that the thing produced resembles something else.

III. *Ideas of Truth*—the perception of faithfulness in a statement of facts by the thing produced.

IV. *Ideas of Beauty*—the perception of beauty in the thing produced or in what it suggests or resembles.

V. *Ideas of Relation*—the perception of intellectual relations in the thing produced or in what it suggests or resembles.

It may be laid down as a fact that the true beginning of musical conception is in the perception of musical form. And the more clearly the form can be perceived the higher will be the conception of the musical subject.

The great principle underlying musical form is accent. Accent is to music precisely what shade is to a picture. Without accent music is a hum of the electric wires, the undeveloped negative of a photograph.

To understand the relation of accents to music it will be necessary to pause a moment and consider their psychological significance.

All emotions have their periods of activity and of rest, and these periods are represented in music by accent, which is really nothing more than a momentary cessation of the rhythmic impulse occurring at regular intervals.

As the emotional periods in the physical nature correspond respectively to pain and pleasure, so in the rhythmic structure of music we find alternate periods of movement and of rest; the former expressing the active and (logically) the painful phase of the emotion and the latter the restful or pleasurable part.

For this reason, too, discords or the darker shades of harmonic coloring are normally placed, not on the accented, but in the unaccented part of the measure, while on the accent or momentary rhythmic rest occurs a pure consonance.

This is in accordance with physical life, which contains a superabundance of pain and but few moments of unalloyed pleasure.

When music is thus arranged we have a picture of an evenly balanced, purely prosaic and non-intellectual life. Such music is pleasing to the non-intellectual.

By reversing in some measure the physical law of accents, and of the situation of consonant and dissonant notes, we transport the character of the music into the intellectual realm, where activity, ceaseless activity, alone is the purest, keenest enjoyment. No other instrument (unless it is the harp or the banjo) is so lacking in tone, sustaining and tone-shading power as the piano, by reason of the *sforzando* character of its tones. In this respect it is as an instrument inferior to the organ, the violin or the voice; but the very fact that it possesses the condition of such fine and instantaneous discriminative tone-emphasis renders it actually superior to the organ, and from its capability of representing an entire orchestra it is superior to either voice or violin alone. Christian distinguishes two classes of accents:—

1. Grammatical accents are those making prominent one out of two or two out of three parts, in rhythmic division, and

2. Characteristic accents, those making prominent certain characteristic points or rhythmic peculiarities. He further subdivides these into—

(a) Positive when given on the strong part of the rhythmic division, and

(b) Negative when given on a weak part of the rhythmic division.

The rule for positive grammatical accentuation is to emphasize the first of every group of two or three tones, according as the rhythm is duple or triple.

And right here is where the matter of teaching expression should begin. Nothing so soon lays the foundation for musical conceptions and taste as the early study of discriminative emphasis. As soon as a child has a proper notion of how to produce a correct tone it should be taught to make a distinction in the emphasis on two or three successive tones. Every five-finger exercise, scale and arpeggio, should be played in rhythm, in a manner exemplified in many of our later works on technic, notably in Mason's "Piano-forte Technics."

By this method of grouping tones and continually throwing the accents further and further apart, the mechanism is not only being cultivated, but is being idealized, so to speak, at the same time, and thus rendered serviceable for actual practice afterwards.

The negative accent is the syncopation, or where the accent is misplaced, thrown forward to the tone which would be grammatically unaccented.

The grammatical or normal rhythm in such a case must be preserved by at least one voice, usually the bass, which maintains the regular accent in spite of the syncopation. If all voices should syncopate simultaneously the position of the normal accent would soon be changed.

Another phase of negative accents is the removed accent, which takes place continually at the beginning of phrases. And now we come to an interesting and vital department of piano-forte expression, and that is the subject of phrasing.

What is a phrase?

Rhythmically, it is a little group of notes indicated by a slur.

Metrically, it is from four to eight measures—a half sentence. Either the thesis (question) or the antithesis answer.

The recognition of rhythmic phrases (in correctly slurred editions) is merely a following of the slurs.

The first and last tone of the phrase is to be slightly emphasized, not regardless of its position in the measure, for the heaviest accent must be the one coinciding with the grammatical accent of the measure. The notes within the phrase are played legato, and the last tone is dropped staccato, thus disconnecting it from what follows, and giving it an individuality.

This primary principle is inculcated by practicing the famous two-finger exercise of Liszt, which affords a good study in contrasted touches, and is an excellent technical study as well!

The recognition of metrical phrases imperatively demands a knowledge of harmony and counterpoint. The normal classic period consists of eight bars and the phrase of half that number; but the more modern music, for variety, contains periods of 10, 12, 16, and even 17 bars, so that the recognition of period and phrase formations becomes a purely intellectual matter, and is, I may add, of the highest importance. If the average student would be willing to spend one hour per day in periodizing and phrasing, which, of course, could only be done after proper preliminary studies and under a competent teacher, and would then play intelligently what he had analyzed for another hour, making two hours' daily study, he might in three years become an artist; whereas if he merely persisted in reading the notes and playing them by the yard, ten hours per day, he would be ignobly doomed to be a piano thrasher of the worst type.

Another subject equally important with phrasing is that of subordinating the accompaniment to the melody. Time was when melody accompanied melody, like a lot of people all jabbering together, each talking equally loud and prominent; that was polyphony in Bach's time. Now, music is chiefly homophonic; Melody is queen and Harmony throws flowers in her pathway. Music is now chiefly of the lyric character. The song element pervades all composition, and even if it is thematic.

To be sure, an ascending run is not always crescendoed, any more than the first note of a measure is always accented; but naturally it is so.

Witness an altercation on the street. The words become louder and louder and the pitch of voice rises instinctively till the contestants fairly shriek with rage; that is crescendo; an excited crowd gather around and a blow is struck; that is sforzando; then comes a momentary pause—a stagger to recover; that is the suspension that marks the climax; now comes along a man in blue and brass, with a coat of arms and a club, and quietly walks away with the two Sullivans; that is diminuendo; and if we had time we might trace it to the *calando* or *calaboose*, but had better give it a rest, and proceed to say that in all these departments of piano-forte expression a pupil is to be guided not at all by his emotion, but by his judgment, trained by study, observation and experience. Some great artist, I think it was no less than Petersilea, said that the requirements of the artist were: 1st, feeling; 2d, feeling; and 3d, feeling. We would make transmutations of a few small motives, yet the melody or theme is there, and it must be made prominent and observable by proper and discriminative emphasis. Indeed, the first thing to do, almost, in studying a new composition, is to find the tune and then to bring it out. This particular study in touch should begin with simple exercises on five notes. One hand should play a firm, even legato while the other plays softly staccato. A great fault to guard against here, and one I have had to correct in hundreds of pupils, is in permitting the left to strike an instant ahead of the right, producing a disagreeable rubato or syncop effect. At this point should come regular studies in shading. Every pupil can establish a "ff," a "pp," and then a point between an "m"; every pupil can learn to play an ascending scale crescendo and a descending one diminuendo, and still preserve the regular grammatical accents, in which he should now be well grounded. And this will cultivate his dynamic resources and establish normal principles. The requirements: 1st. Talent. 2d. Cultivation. 3d. Feeling.

Feeling, or individual emotion, is the last and finishing element to throw into a composition. It is the tuning of the picture. The form itself must be studied, measured out. Nor should personal feeling or emotion ever obtrude itself, to the disfigurement of the composer's ideal. The true artist is an interpreter not a creator. As Chopin angrily said to Liszt one evening, after Liszt had improvised and arabasque on Chopin's themes: "Mr. Liszt, if you condescend to play Chopin, play it as Chopin wrote it."

One—at least this is true all the way from the student to the finished artist—one should not take liberties with a composition; but having, as nearly as possible, studied out the composer's ideal, endeavor to represent it faithfully. In this way, and in this alone, can he subserve the highest ends of art and win the proud distinction of artist.

D. DE F. B.

We publish this month an article from a valued correspondent in reply to strictures on the character of Liszt which have heretofore appeared in THE ETUDE. We take no responsibility for the opinions expressed in the article. Our readers must judge for themselves of their soundness. It may be well, however, to call the writer's attention to the fact that some of his philosophical positions are thought wholly untenable by eminent thinkers on musical subjects. For example, it is widely held that music has an intrinsic emotional character of its own, and that it is this quality which makes certain music fit to be sung with certain words, while certain other music is unfit. The facts he cites as to the different effects produced with the same melody by a change of tempo are entirely consistent with this position. Tempo is an essential element in emotional character and expression.

We have no sympathy whatever with the bigotry which condemns all new discoveries of musical means by composers of genius. We are fully persuaded, for example, that Wagner is one of the greatest minds of our time, if not of all time. That Liszt is to take his place beside him as a great universal creative genius, we must be permitted to doubt. Moreover, as to the question of bigotry, we suggest that it is quite possible to show that quality in one-sided worship of others than the classicists.

## A TALK ABOUT SOME YOUNG PIANISTS.

THE number of good pianists in America is increasing every year. A fresh influx from abroad occurs at the beginning of each season, and then our home-made product is steadily waxing greater; so that, to really achieve eminence, one must be possessed of rare qualifications to outshine the rest. In a word, the standard is becoming higher every day, and mere virtuosity fails to interest as it did of yore. A pianist now, in addition to nimble fingers, must also have a large share of interpretative powers, a good memory and must not suppose, because he or she can play some operatic fantasia, that he has entered the portals of pianism.

Out of the vast array of names that suggest themselves, one is tempted by all sorts and varieties of talents. Mills, Mason, Sherwood, in New York; Faelten, Baermann, Petersilea, in Boston; Jarvis and Stankowitch, in Philadelphia; Cecilia Gaul, Magrath, Doerner, in Cincinnati; Boscovitz, Wolfsohn, Liebling, Seeboeck and Hylsted, in Chicago: the list is overwhelming. All are artists splendidly equipped for their profession. But there are some half dozen names that naturally occur to one as representing the very some of the art of piano-playing, at least on this side of the Atlantic,—foreign artists, who have taken up their abode in America, and who, when their youth is taken into consideration, seem to promise so much for the future.

Four sterling artists, Madeleine Schiller, Madame Carreno, Mrs. Morgan and Julie Rivé King, have been some time before the public, but the quartette to be spoken of, are, with one exception, comparatively newcomers. Their names are Madame Fanny Bloomfield, Miss Adele Aus der Ohe, Rafael Joseffy and Emanuel Moor. Place aux dames.

Fanny Bloomfield (now Madame Zeisler) studied with Wolfsohn, of Chicago and Leschetitski, Essipoff's husband, and on her first appearance in New York she took the town by storm. There was something rare in pianism, particularly from a woman. Breadth, color, fire, variety of tonal shading and an intensity of attack that was positively *enthusiasm*. Later appearances only confirmed critical opinions that in Madame Bloomfield all the qualities that go toward making a great player were present. Crudities of style and conception there were abundant traces of, but time is fast mellowing them, and her noble sonorous touch in cantabile playing is one of the most delightful things to listen to. It is violin playing on the piano. Her playing of the Rubinstein D minor concerto can never be forgotten by the writer. The vehemence of the attack (like a stealthy panther lying in wait for its prey), the *clan* of the last movement, and then the sensuousness of tone in the romance will long linger as a musical memory of the most precious sort.

Miss Adele Aus der Ohe is a new-comer. She is a pupil of Liszt, and made her American *début* in Steinway Hall under the baton of Anton Seidl. At the first octave passage in the Liszt E flat concerto, the audience instantly became aware that they were in the presence of a thorough artist, and the enthusiasm reached a fever heat after her striking performance of the E major polonaise, of the same composer as an *encore*. Technically, Miss Aus der Ohe need bow to but one—Rafael Joseffy; and this was made manifest at her second appearance in the Chopin E minor concerto. Here the absolute tonal purity and general command of technical resources were gratifyingly apparent. Such a commanding tone and masculine breadth. In fact, if fault can be found it is the *défaüt de ses qualités*, as the French say, a certain hardness, not, however, always present, and a feeling that a trifle more reverence would enhance the many fine points in her style. Miss Adele Aus der Ohe is still young and will mature into a very great artist.

What can be said of Rafael Joseffy that has not been already said? We are getting so hypercritical that we have, at least in Joseffy's case, to talk about what he cannot do rather than what he has so superlatively done. Joseffy's career in America has been one series of triumphs; his playing is flawless; his powers steadily

growing, and yet some would have the exquisite Meissonier transformed into a Munkacy. It has been the fashion of late, among certain critics, to either totally ignore Joseffy's playing altogether or to grumble about its lack of breadth, a coldness of conception and other spots on the sun. Joseffy is a miniature painter; his special *genre* is a small canvas, but what amazing beauty of detail, what pearly coloring and what lovely shading from the whispering pianissimo to a forte. The rugged fortissimo, the thunder of the crags he does not possess, but rather, like the smiling valley, sun-flooded and peaceful, his playing fills us with the delicious sense of well being. What if he does not play Beethoven as Rubinstein, he can play Chopin like a dream. His style is constantly broadening, but the finesse is never wanting, and it is always the same Joseffy. A crystalline touch and a technique that is absolutely burnished, so glittering and polished is it. Joseffy is, in the main, imitatable; he is at once the despair and delight of students. Can one ever forget his playing of that little piece of virtuosity at a white heat, his concert transcription of the Chopin D flat Valse? He is unique among pianists, and has not his equal to-day in the musical world, with, perhaps, the exception of Valdimir de Pachmann. One of the rarest gifts in an interpretative artist is the almost magical faculty of creating anew the composition he plays. This power is found but seldom. Liszt had it; Thalberg lacked it absolutely; Rubinstein possesses it in abundance; Von Bülow vainly endeavors to impart it to his own studied style and fails. Both Tausig and D'Albert own the precious talent, and so seldom is it seen that it has become to most of us but an exaggerated tradition. A young Hungarian pianist, Mr. Emanuel Moor, whose every appearance is provocative of the widest varieties of criticism, has this gift. He compels the music under his fingers to assume new shapes altogether; they are re-created. It is not interpretation; it is the genius of the composition being played, that presents itself to us. Mr. Moor's playing is so penetrated with the hues of the orchestra as to make one forget it is mere black and white piano playing. He has an enormous technique and his single finger tone is the finest the writer has ever listened to. Probably, because Emanuel Moor is the talented composer he is, his playing reflects the creative power so wonderfully. Here we have everything unstudied, nothing cut and dried, but, like an improvisation, a Beethoven sonata, a Chopin ballade or Valse, springs into existence. It is living, vital music, and while stamped with the virtuoso's individuality never degenerates into eccentric mannerism. His D minor concerto, recently played with the Van der Stucken orchestra in New York, is cast in the largest mould—colossal, our German friends would say—and while betraying traces of other composers, is, nevertheless, most promising and interesting. Mr. Moor's compositions have always something fresh to say.

One might make this small list of four much larger; for instance, with Mr. Edmund Neupert, an artist who is too seldom heard in public, and one of the broadest and most musicianly players we have with us, or young Alexander Lambert, Milo Benedict, scholarly Dr. Maas, the elegant Goldbeck, composer as well as pianist, and clever Constantin Sternberg, the number would be immense; but the four above mentioned are exponents of every variety of the pianistic art. Moor, though the youngest of the group, possesses the most genius, which, it is to be hoped, culture will ripen. That this small study is only an incomplete effort to outline the distinguishing characteristics of some of our younger artists may readily be seen, and it is hoped the sine of commission or omission (the latter particularly) will be overlooked.

JAMES HUXKKEE.

It may be of interest to the readers of *THE ETUDE* to know that Ed. Mayerhofer, who has been directing a Family Home for American Students in Dresden, Germany, will return to New York toward the end of April and will conduct another party abroad, leaving New York on Saturday, May 7th. Full particulars can be had by addressing Ed. Mayerhofer, care of Martens Bros., 1184 Broadway, N. Y.

## ACCENTUATION IN PIANO PLAYING.

When one first hears the harp as a solo instrument, showing the air with myriads of airy tones, he asks, Why is not this instrument more cultivated in our day? Its thick, rushing swarms of tones remind one of that fanciful passage in Jean Paul Richter's "Titan," where he speaks of tones rushing forth like swarms of silver bees. The sound of the harp is tremulously sweet and its aerial tones melt delicately as whispers in a dream. The harp was the instrument which made Alessandro Scarlatti famous; it was the immortal accompaniment for the chanting poet; it was the grandfather of the piano. The answer is to be sought in one thing: The range of its intensity is small, hence two things are lacking to it—graduations of power great enough to express that vast fluctuation of emotion which characterizes all modern life since the French Revolution, and secondly, it cannot attain that variety and pointiness of accent which makes the musical form stand out in high relief. The very name piano-forte, is the key to the superiority of it over the harp; yet, judging by the performers we often hear, the name should be, not piano-forte, but pianissimo fortissimo, for their explosive and exaggerated playing, with its shocks of monotonous contrast, remind us of what Hawies says about the contrasts of black lava and white snow.

Next after the immense range of tones of the piano, embracing seven octaves and a minor third,—that is, fifty-two letters or eighty-eight distinctly different sounds,—and its convenient location of this large tone-alphabet under the very finger-tips of the musician, we must reckon the piano's vast range of intensity as its chief beauty. In this regard it yields place only to the pipe organ, though here again it holds priority in one matter of prime import, viz., accentuation. As a water-lily floats on the surface of a stream, freely undulating, and yet is anchored to the bottom by its long stem, so the melody, though prominent, bears subtle relations to the bass tone and to all the intervening ones; indeed, it is these very subtleties of relationship which, like the play of color in nature, give life, and make what we call classical music. Shades of intensity are generally referred to five subdivisions, viz., pianissimo, piano, mezzo, forte and fortissimo; but each of these might, without ultra-refinement, be subdivided into three, thus giving in all fifteen. It is not the least difficult for an ordinary ear to distinguish these differences in sound, but for the nerves to realize them in execution is extremely difficult. From these varieties arise two primary elements of musical beauty—shading and accentuation.

The difference of power in simultaneous tones brings out that balance of the song—the bass and the accompanying chords or counterpoint—which is one of the most conspicuous excellences in the playing of Hans von Bülow. The total neglect of this simultaneous contrast by many of our headlong modern pianists often gives one the vertigo, and makes him feel like an unwilling voyager embarked on a plunging log and hurried down a swollen river whose overflow has half effaced the features of the landscape. A melody should be pronounced with a force from two to three times as great as those reiterated negative tones which define the harmony and keep the rhythm twirling, while the bass should nearly always lie about half-way between the melody and the contrapuntal accompaniment. The changes of intensity in sounds as they occur consecutively, give rise to those living palpitations of crescendo and diminuendo which link music in mystical affinity with the rolling ocean, the flushing of dawn, and the lapse of evening, with the variable voice of winds, and with the soul of man, whose very name means breath. It is not, however, of nuance in power that we here treat; accent, which means the relative importance of a single tone, as compared with others in a series before and after it, is as necessary to a beautifully-rounded musical thought as the enlarged balls and sockets which terminate the bones, "giving grace of outline and finer grace of movement," are necessary to the animal frame. Accents may be classified under four heads: first, the regular accent on

the initial beat of a measure. This down-beat, or one of the measure, may be aptly termed the "ictus," a term borrowed from prosody, the technique of the sister art of poetry. The relative intensity of this ictus, or implied accent on the first beat of the measure, may vary considerably with the style and movement of the composition; thus, if the rhythm be brisk and piquant, as in many dance forms, most of all the "Tarantelle," the accent must be positive and incessant, but as you proceed toward the quiet, melodious style, it may grow fainter, but never should be lost. Secondly, the *sforzando*, or special accent, is very positive indeed, and corresponds to the accent given to particular words by elocutionists; whereas, the implied accent on the ictus of the measure is like the accent of the word which is essential to its proper pronunciation.

This *sforzando* may occur on any beat of the measure, but is especially effective when it is synopacted; that is, placed on the light beat. The third accent is that which bears the same relation to the second half of a measure as the primary ictus on the first half; it might be fittingly termed the secondary ictus. Nearly all measures are compound, and composers fold up their musical ideas in pairs, as the lobes are placed in a seed. Six-eight is distinctly a double rhythm, and four-four, though named common time, is, in reality, twice two. There are only three primary numbers in music, two and three, all the others are derivatives. The fourth species of accent is that which fixes the most important tone in a subsidiary motive thereby defining its rhythmic location. The same law of leadership for the first note in groups of two, three, or four notes, which appertains to the beats in a measure, belongs also, to these little families of tones that modestly establish themselves in the nooks and recesses of the rhythm. Schumann is full of such minutiae. A beautiful example will be found in the "D," "C," "C" sharp, "B," "C" sharp at the close of his lovely little "Elegy on Mendelssohn," dated Nov. 4, and found in his Album, Opus 68. The usefulness of this fourth species of accent will be recognized by trying a crude pupil on Mendelssohn's familiar "Spring Song" in "A" major. Here the two-four time of the measure, if divided into eight sixteenths, would allot five of these to the melody and three to the bass. The melody would be almost certain to accent the first of these three sixteenths, making the group sound like a triplet, unless he is taught to give a faint stress to the second tone, "D" sharp. JOHN S. VAN CLEVE.

## EARLY EDUCATION.

When should a child's education begin? At birth. No sooner has the little creature opened its eyes upon the light of the room than the impressions of its surroundings begin to be made upon the little mind, and the germ of consciousness, now budged, begins to develop. It bursts out soon in laughter, in song, and in speech, and it ripens, later on, into fruit of some kind, and is not the quality and character of this fruit largely dependent upon home surroundings and home education? Almost entirely so.

One of the grandest families we ever knew consisted of four boys and two girls. The father was a man of a low order intellectually, but the mother was a highly cultivated lady—before her marriage the principal of a university. After her marriage, she devoted her entire attention to the education of her children. She conducted a regular daily school for their benefit, and threw about them such an atmosphere of culture and refinement that in course of time they all, without exception, went out into the world and filled high and honorable positions—some in literature, some in art. And this is the result of a mother's influence.

Look about you, ye teachers; how many pupils have you that come up to any sort of an ideal standard of work? Not one in fifty. And why? Simply because you are asked to do in most cases an impossible thing, viz., to take a child reared in a non-intellectual atmosphere, calloused by neglect up to the age of nine, twelve, or fifteen, whatever age the judicious parent thinks proper to begin study—stiffened as to its muscles, without a particle of sentiment, with perverted tastes, to take a child and transform it into the noblest ideal of manhood or womanhood—a cultured artist!

It cannot be accomplished. So long as this great social force is enacted, so long as parents are ignorant, so long as teachers are ignorant, so long as we are patching and putting, Conscience, be still, cry not out! Learn to expect disappointment from every source. We cannot remodel the world in a minute, nor yet in a lifetime. But amid all the disappointments and tedious trials of the teacher, let us endeavor to take a child and mold it into a noble life that is living and striving, and ours to build up the cause of humanity in the home. D. H. F.





## WHO HAS BLUNDERED?

J. W. RUGGLES.

W. W. GILCHRIST.			
"Quiet."	F m. i.	C to F	6 40 c.
"A Love Song."	F	E to F	6 35 c.
"The Voice of the Sea."	G m. i.	D to G	5 40 c.
"The Dear Long Ago."	G m. i. and maj.	A to G	7 50 c.
"Waves of the far away Ocean."	G m. i.	F to A	6 50 c.
"Golden Rod."	A	A to F	8 50 c.
"Autumn Song."	F	A to F	5 40 c.



To my friend Chas. Mac Mullin.

## POLISH DANCE N° 2.

**Giocoso.**

Norman W. H. Schafer.

The musical score is written for piano and consists of five systems. The key signature is D major (two sharps) and the time signature is 3/4. The tempo is marked 'Giocoso'. The first system starts with a piano (p) dynamic. The second system includes a 'Trio' section marked with a star. The third system continues the Trio section. The fourth system begins a 'ff' (fortissimo) section. The fifth system concludes with a 'rall.' (ritardando) marking. The score features various musical notations including eighth and sixteenth notes, rests, and fingerings.

*a tempo*

2 4 3 5 2 4 2 1

1 4 5 1 4 5

*Meno mosso.*

*p*

4 1 3 5 1 2 4

*rall.*

*a tempo*

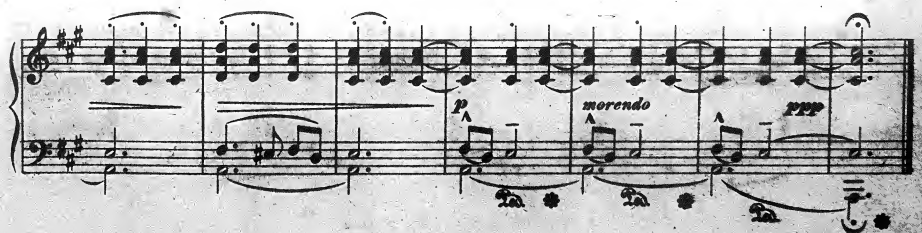
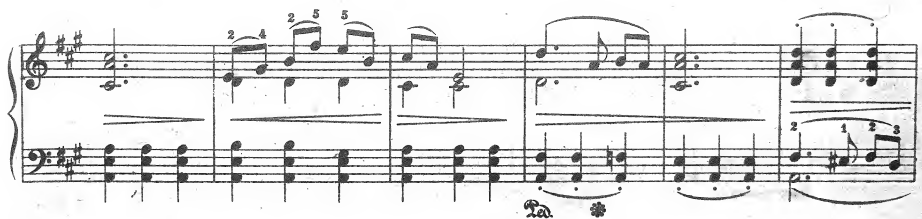
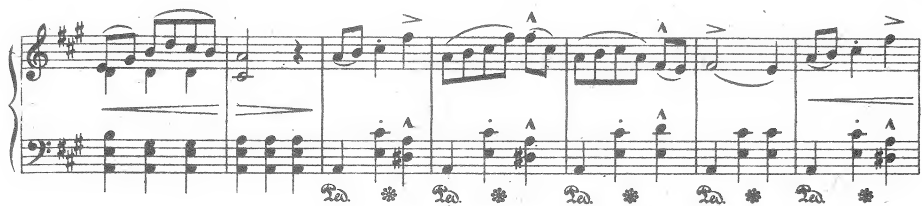
*mf*

3 2 2 3 5 4 3 3 2 1

*rall e dim.*

1 2 2 1 1 2

*a tempo primo*



## BUTTERFLY.

(PAPILLON.)

FOGLIO D'ALBUM N° 4.

LUCA FUMAGALLI.  
Op. 120.

*a piacere*

*pp* 6 6 6 3 2 *piu p*

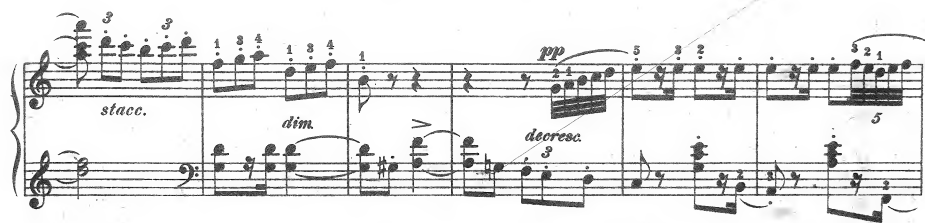
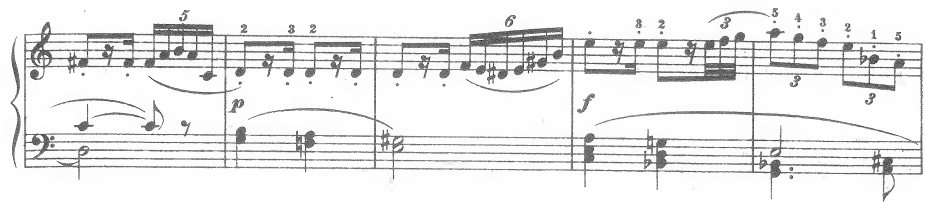
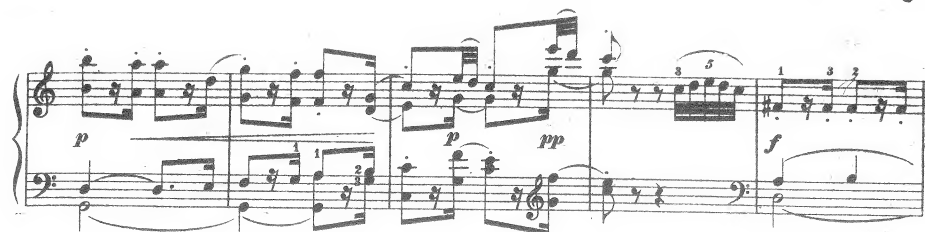
*p* *piu p* *pp*

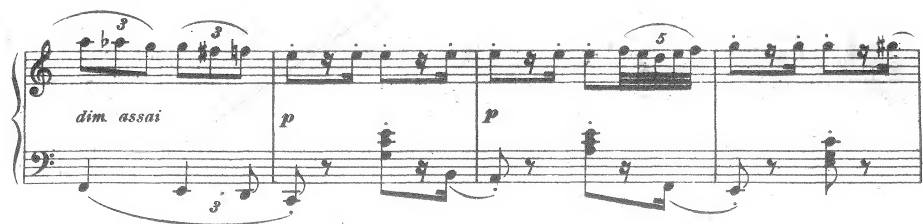
**Allegretto con eleganza.**

*sempre leggiero e delicato*

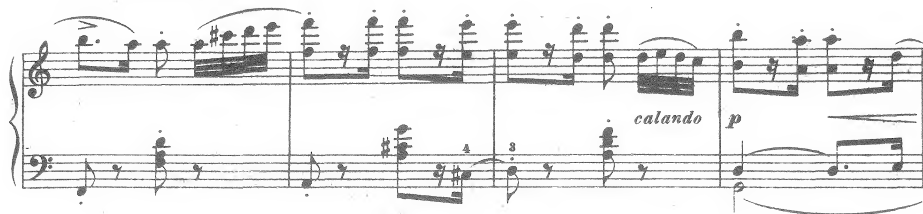
*p* *dim. assai* *p*

*calando*

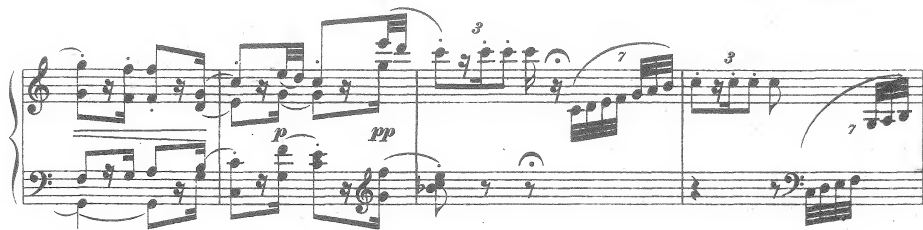




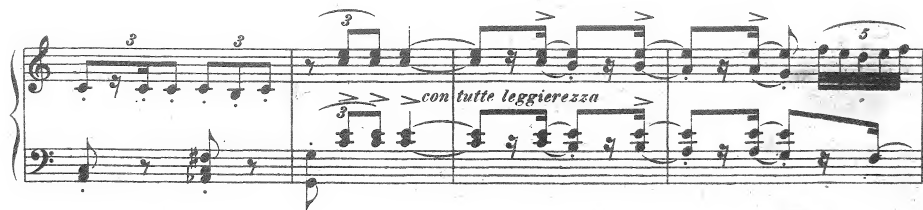
First system of musical notation. The treble staff begins with a triplet of eighth notes, followed by a triplet of sixteenth notes, and then a five-note quintuplet. The bass staff has a triplet of eighth notes. The dynamic marking *dim. assai* is written above the first measure, and *p* appears above the second and fourth measures.



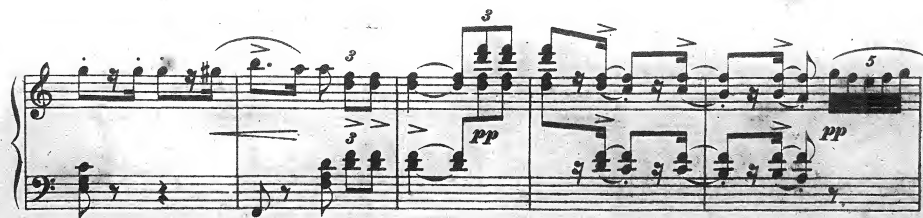
Second system of musical notation. The treble staff features a triplet of eighth notes, followed by a series of chords and a triplet of eighth notes. The bass staff has a triplet of eighth notes, followed by a triplet of eighth notes and a triplet of eighth notes. The dynamic marking *calando* is written above the third measure, and *p* appears above the fourth measure.



Third system of musical notation. The treble staff has a triplet of eighth notes, followed by a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes. The bass staff has a triplet of eighth notes, followed by a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes. The dynamic marking *p* is written above the second measure, and *pp* appears above the third measure.



Fourth system of musical notation. The treble staff has a triplet of eighth notes, followed by a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes. The bass staff has a triplet of eighth notes, followed by a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes. The dynamic marking *con tutte leggerezza* is written above the third measure.



Fifth system of musical notation. The treble staff has a triplet of eighth notes, followed by a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes. The bass staff has a triplet of eighth notes, followed by a triplet of eighth notes, a triplet of eighth notes, and a triplet of eighth notes. The dynamic marking *pp* is written above the second measure, and *pp* appears above the fourth measure.

First system of musical notation. The treble staff contains a melodic line with a series of eighth-note chords, some marked with a '5' (quintuplet). The bass staff provides a harmonic accompaniment with chords. Dynamics include *decreac* (decreasing) and *dim* (diminuendo).

Second system of musical notation. The treble staff features a melodic line with a quintuplet marked '5' and a triplet marked '3'. The bass staff has a steady accompaniment. Dynamics include *sempre*, *leggero*, *pp* (pianissimo), and *ppp* (pianississimo).

Third system of musical notation. The treble staff has a melodic line with a triplet marked '3'. The bass staff features a complex, rapid passage with multiple sixteenth-note runs, some marked with a '4' (quadruplet). Dynamics include *pp* and *ff* (fortissimo).

Fourth system of musical notation. The treble staff contains a melodic line with a quintuplet marked '5' and a triplet marked '3'. The bass staff has a steady accompaniment. Dynamics include *p* (piano), *dim* (diminuendo), *pp*, and *ppp*.

Fifth system of musical notation. The treble staff has a melodic line with a triplet marked '3'. The bass staff features a steady accompaniment. Dynamics include *quasi estinto* (quasi estinto) and *ppp*.

## SONATINA.

Edited by J. C. Fillmore.

② Phrase.

③ Section.

④ Period.

Aloys Schmitt.

Op. 14. N<sup>o</sup> 4.

Andante moderato. ♩. = 54

② ③ ④ ⑤

*p*

*p*

*f*

*cresc.*

*f*

Transition.

Repetition.



PUBLISHED BY

# CHRISTMAS EVE REVERIE.

(THE GOOD OLD TIMES.)

GUSTAV LANGE.

*Lento e molto tranquillo.*

*mf* *cres.*

*piu f*

*cres.*

*mf* *dim.* *rit. poco.*

*a tempo.*

*p* *mf*

*cres. sempre.*

*mf* *cres.*

*f*

*dim.* *p*

*tranquilla.* *morendo.*

*pp*

*Pod.*

The musical score is written for piano and consists of six systems of staves. The first system begins with a treble and bass staff, with a treble clef and a key signature of one sharp (F#). The tempo is marked 'a tempo.' and the dynamics range from piano (p) to mezzo-forte (mf). The second system continues the melody and accompaniment, with a 'cres. sempre.' marking. The third system features a 'mf' dynamic and a 'cres.' marking. The fourth system has a 'f' dynamic. The fifth system includes 'dim.' and 'p' markings. The sixth system is marked 'tranquilla.' and 'morendo.', ending with a 'pp' dynamic and a double bar line. A 'Pod.' marking is present below the final staff.

COMPLETE COPY

# PAUL and VIRGINIA

ACT I. OS

COMPOSED BY

Chas. D'Asbert.

AIR SI  
LEUR  
S'ENFANCE  
Heureuse

# PAUL ET VIRGINIE

## GALOP

CHARLES D'ALBERT.

2d time cap. 8va.

« AINSI LEUR ENFANCE HEUREUSE. »

*llegiero.*

The musical score is written for piano in 2/4 time. It consists of six systems of music. The first system begins with a piano (*p*) dynamic and a tempo marking of *llegiero.* The melody is in the right hand, and the accompaniment is in the left hand. The second system continues the melody and accompaniment. The third system introduces a *dolce* marking and a piano (*p*) dynamic, with a mezzo-forte (*mf*) section following. The fourth system includes a *Fine* marking at the end of the section. The fifth system begins with a fortissimo (*ff*) dynamic and a *1st.* marking. The sixth system continues the fortissimo section and ends with a piano (*p*) dynamic.

musical score for piano and celeste, page 3. The score is in G major and 2/4 time. It features several measures with trills (tr) and dynamic markings including *dolce.*, *cres.*, and *ff*. The piano part is written in the right hand, and the celeste part is in the left hand. The score concludes with a double bar line and a key signature change to F major.

## THE MUSICIAN:

### GUIDE FOR PIANOFORTE STUDENTS.

#### SIXTH GRADE.

"Only when the form grows clear to you, will the spirit become so too."—SCHUMANN.

It is recorded of CARISSIMI, a mighty master of music during the earlier half of the seventeenth century, that when praised for the grace and ease of his melodies, he cried out,—  
"Ah, with what difficulty is that ease acquired!"

Our study of the pianoforte music analysed in the five preceding Grades of 'The Musician' has been one long-continued commentary upon, and illustration of, this text. Beginning with the earlier pieces of SCHUMANN's 'Album,' which contain a few simple periods only, we came next to pieces containing a few groups of periods; from these we passed to the rondo, where one period gains a prominence over all others; to the first movement, where two periods are specially important, and where the structure is altogether more elaborate; until, in the fifth Grade, we reached the fugue, that most elaborate and scientific of all forms, the home of every learned device, of every ingenious fancy.

I

2

#### THE MUSICIAN.

From first to last, in simple period as in florid figure, the truth has ever been pressed home to our minds that beauty is not a thing of chance, a momentary flash or inspiration; but must be wooed and won by tedious toil and by patient perseverance; that the charm of a musical thought, as of a precious stone, depends not merely on its intrinsic worth, but, in almost equal degree, on the skill and fitness of its setting and surrounding: beautiful in itself, it gains new beauty by association and contrast with others. Not on the composer who heedlessly pours forth his wealth of melody in a turbulent torrent is our most fervent admiration, our deepest and tenderest love, bestowed; but on him who, in the crucible of criticism, subjects the precious ore to fiery test, renewed again and again, until at length it flows forth, a pure stream of thrice-refined gold.

We have divided the history of pianoforte music into three periods, each period extending roughly over half-a-century.

i. The first classical period, 1700—1750, when music was essentially polyphonic—i.e., all the voice-parts were equally melodious, no one part being more important than another.

ii. The second classical period, 1750—1800, when music was homophonic—i.e., the melody was confined to a single voice or part, the others forming an accompaniment. This may also be described as the period of the development of the sonata.

iii. The romantic period, 1800—1850, characterised by a tendency to give entire freedom to the imaginative and emotional side of human nature (v. 16).

CARISSIMI, who brought to perfection the newly-invented

as a connecting link between the two periods, and as, before all others, the forerunner of a still greater master. In listening to the recitative, the melody, the chorus of CARISSIMI, we hear distinctly the approaching footsteps of HANDEL.

We are not here directly concerned with CARISSIMI, as the form he adopted was the *cantata*, something sung, as distinguished from the *sonata*, something sounded or played upon an instrument. The latter owed its origin probably to the increasing difficulty of the madrigals and other vocal compositions of the seventeenth century, which led to the custom of accompanying the voices by viols; this would naturally, in course of time, suggest the use of instruments alone. At first the sonata seems to have been only a single movement, gradually developing until it took final shape under the hands of HAYDN and MOZART. Theirs was pre-eminently the era of 'form,' when form was delighted in for its own sake, sometimes almost without reference to the beauty of the thought expressed. With BEETHOVEN and writers of the later school, the thought came to be all-important; in cases where the form interfered with it, form rather than thought had to give way. Let us not, however, on this account undervalue the importance of formal beauty. Even SCHUMANN, chief among composers of the romantic school, insists strenuously on the necessity of understanding well the form, if we would enter into the spirit, of music.

In the modern acceptance of the word, a *sonata* is a composition for either one or two instruments. It consists of two, three, or four separate pieces, called movements, whose keys bear a certain relation to each other. A closer degree of unity is sometimes attained by letting one musical idea, varied in form and spirit, pervade the entire work. The first movement is written in the form known as first-move-

I—2

4

#### THE MUSICIAN.

ment form. The sonata was developed from the old *suite de pièces*, a collection of dance-tunes. One of these old-fashioned tunes, the minuet, has to a great extent retained its position, an example being found in the majority of sonatas. In the suite all the movements were in the same key.

Classical music may be defined as that in which the thoughts, beautiful in themselves, are also beautifully treated. But the term classical has two other meanings. It is employed to characterise compositions which, after considerable lapse of time, are universally accepted as standard works of art. It is also employed to characterise the period of form as distinguished from that of romance and feeling.

For the benefit of those who have not worked through them, it is necessary to recapitulate briefly some of the definitions given in previous Grades.

Notes in music are grouped into sentences, longer or shorter, just as words in a book. This must be constantly borne in mind during the study and practice of music, in order to acquire an intelligent conception and rendering of the composer's meaning.

A musical period is marked off by a complete break or division, such as would be indicated by a full-stop in a book. A section ends with a less complete or half break, corresponding to a colon or semicolon; a phrase, with a very slight or quarter break, corresponding to a comma. A figure (or motive) is smaller even than a phrase; is, in fact, the shortest complete idea in music. Were a figure divided there

into sections, two or more; these again into phrases or subsections, which may in their turn contain several figures or motives.

**Rhythm** is the regular effect produced by the arrangement of notes in measures, and of measures in groups of varying lengths, the most usual being four-measure rhythm. Thus in the first movement of BEETHOVEN's sonata in E $\flat$  (p. 13) each measure contains four crotchets (or their equivalent), and the measures are as a rule in groups of four. The regularity thus obtained is rendered more apparent by the definite, formal endings to the various periods. **Form** in music refers to the skilful arrangement of periods, one balancing or contrasting with another. This will be easily understood by reference to the plan on page 22, where the first and second subjects 'return' in the fourth and fifth divisions respectively. A subject is an important sentence, recurring several times in the course of a movement. A **tributary subject** is one following a principal subject in the same key. A **coda** is a passage added on to mark more clearly the end of a movement or division.

The chief forms in which music is written are the **song**, **rondo** and **first-movement**. A piece in **simple song-form** contains a few simple periods only:—e.g., Part I. of the movement analysed at page 13 would, taken by itself, be a composition in simple song-form, containing six four-measure periods. In **extended song-form** each of these becomes a group of periods or 'part'; a frequent form being—first part, second part, repetition of first part, coda:—e.g., the movement just referred to. A **rondo** contains one principal subject, which returns several times in the course of the piece. The passages that intervene between the different entries of the principal subject are called **episodes** (see analysis on page 15).

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A first movement has five divisions, thus:—

- Div. I. First subject, in key of movement.
- Div. II. Second subject, in key of dominant.
- Div. III. Working-out, fantasia, or free part.
- Div. IV. Return of first subject, in key of movement.
- Div. V. Return of second subject, in key of movement, instead of dominant as before.

With **first movements** in the minor the most usual key for second subject is the relative major. At the return, the second subject may appear either in the key of the movement, when its intervals would need alteration, so as to change it from a major to a minor subject; or in the major key of the tonic, in which case no alteration is needed.

This outline or skeleton may be amplified indefinitely:—e.g., either first or second subject may have one or more tributaries; there may be an introduction to second subject; the second division may end with a coda, as may also the entire movement. In the **third division**, themes or portions of themes, previously heard, are treated after various musical devices, and presented in such changing disguises as the composer's fancy may suggest. From this the division takes its name of **working-out**. The utmost freedom as regards choice of key is also here allowable, which explains the secondary title of *fantasia*, or *free part*. A **first movement** is distinguished from a **rondo** by containing two principal subjects and a working-out. To illustrate this compare the first-movement plan on page 22 with that of the rondo on page 11.

A **half-tone** is the interval from any key on the pianoforte to that next it, whether black or white. A **tone** is two half-

An **interval** is the difference of pitch between two notes. Intervals are reckoned upwards, and named according to the number of letters they contain:—e.g., from C to E must always be a third, whether the C or E be natural, sharp, or flat. There are, however, different sorts of thirds, fifths, etc., distinguished by the number of semitones they contain.

### Intervals, with number of semitones.

- Seconds. Minor (1), major (2), augmented (3).
- Thirds. Diminished (2), minor (3), major (4).
- Fourths. Diminished (4), perfect (5), augmented (6).
- Fifths. Diminished (6), perfect (7), augmented (8).
- Sixths. Minor (8), major (9), augmented (10).
- Sevenths. Diminished (9), minor (10), major (11).
- Octave. Perfect (12).

i.e., three perfect, four major, four minor, four augmented and four diminished intervals.

In a major key (p. 8), reckoning from the tonic to each note of the key in succession, all the intervals are either perfect or major. The term **minor** signifies a half-tone less than major; **diminished**, a half-tone less than minor, or less than perfect; **augmented**, a half-tone more than major, or more than perfect.

A **chord** is the sounding together of two or more notes, producing harmony. A **concord** is an interval or chord which sounds well in itself and satisfies the ear. A **discord** requires special treatment, must be quitted, and often approached, in a particular manner (iv. 84).\*

A **common chord** contains bass-note, third, and perfect

\* References are occasionally given to previous Grades for students who seek fuller explanation of any particular point.

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fifth. In a **major common chord** the third is major, in a **minor common chord**, minor.

In an **inversion** of a chord one of the upper notes becomes the bass. The first inversion of a common chord has, the third for bass; it contains bass-note, third and sixth, and is therefore called a chord of the sixth. The second inversion has the fifth for bass; it contains bass-note, fourth and sixth, and is therefore called a chord of the six-four.

A **chord of the seventh** is a common chord, with the seventh from the bass-note added. Containing three notes besides the bass-note it has, of course, three inversions; the second is, however, not always available.

The **inversions of a chord of the seventh** are as follows:—first, with bass-note, third, fifth and sixth—i.e. chord of the 6-5-3; second, with bass-note, third, fourth and sixth—i.e. chord of the 6-4-3; third, with bass-note, second, fourth and sixth—i.e. chord of the 6-4-2.

A **chord of the ninth** is formed by adding a major or minor ninth to a chord of the seventh. In the inversions the root is omitted. A **chord of the diminished seventh** is the first inversion of a minor ninth; its root is therefore a major third below the bass-note.

The **root** of an inversion is the bass-note of the original chord. Therefore the root of a first inversion is a third below the bass-note; of a second inversion, a fifth below it; of a third inversion, a seventh below.

A **key** is a certain arrangement of notes with regard to the **key-note**, that being the one from which all others are reckoned. In every major key the notes must be so arranged as to give a half-tone between the third and fourth, and between the seventh and eighth, from the

between the second and third, fifth and sixth, seventh and eighth, from the key-note. The intervals of the third and sixth from the key-note are major in a major, minor in a minor key.

**Diatonic** means belonging to the key; **chromatic**, not belonging to the key. A **chromatic chord** is a chord which contains one note or more foreign to the key. The key-note is called also the **tonic**; the second of the key, the **supertonic**; the third, the **mediant**; the fourth, the **subdominant**; the fifth, the **dominant**; the sixth, the **superdominant** or **submediant**; the seventh, the **leading-note**. The **leading-note** must be a half-tone below the key-note. This necessitates, in minor keys, the raising of the seventh by an accidental sharp or natural. This raised seventh distinguishes the minor from its relative major. **Relative major and minor keys** are those having the same signature. **Modulation** is the passing from one key to another: the most usual modulation is into the dominant.

**Tonality** signifies the relationship of notes to the key-note or tonic.

In every major key are five common chords; three major, falling on tonic, subdominant and dominant; two minor, on supertonic and superdominant. There is a first inversion on every note of the key. In every minor key are four common chords; two minor, falling on tonic and subdominant; two major, on dominant and superdominant. A first inversion can be used on every note except the dominant. In both major and minor keys three second inversions are used; *viz.*, those on the dominant, tonic and supertonic—their roots being respectively the tonic, subdominant and dominant.

A cadence or close is the end of a musical sentence. In

serve as a model for future analyses. Chords must be considered always in connexion with the key in which they occur, an I not merely as independent chords.

Notes.	Intervals.	Roots.	Chords.
E, C $\sharp$ , B	1, 3, 5	E	Major common chord on tonic.
C $\sharp$ , B, E	1, 3, 6	E	First inversion of tonic chord.
A, C $\sharp$ , E, F $\sharp$	1, 3, 5, 6	—	Chord of added sixth on subdominant.
A $\sharp$ , C $\sharp$ , E, F $\sharp$	1, 3, 5, 6	F $\sharp$	First inversion supertonic chromatic seventh.

In the rondo, presto ( $\text{♩} = 116$ ) number measures 4, 8, 13, 22, 25, 29, 33, 40, 56, 75, 84, 88, 90, 98, 107, 113, 128, 153, 171, 180, 184, 190, 201, 216; as the first is less than a half-measure it must not be reckoned as 1.

A distinction is made between a rondo and a piece in rondo-form. In the former the principal subject is rounded off, and separated from the context, by a full-close; in the latter it has a less definite ending, and is united more closely with what follows.

Subject.	1—4.	Principal subject, in E minor.
	4—8.	Same as 1—4.
	8—33.	Continuation, in E minor.
First episode.	33—40.	Passage, leading to
	40—56.	Second subject in G (relative major).
	56—75.	The same (varied and extended), in G.
Subject.	75—84.	Passage, leading to
	84—88.	Second entry of subject, in E minor.

a full-close, or perfect cadence, the sentence ends with the chord of the key-note preceded by that of the dominant; in a half-close, or imperfect cadence, with that of the dominant; in an interrupted close, or deceptive cadence, with the chord of the dominant, followed by some chord other than that of the tonic; in a plagal cadence, or church close, with the chord of the tonic, preceded by that of the subdominant (iv. 81).

### ANDANTE and RONDO CAPRICCIOSO in E, Op. 14.

MENDELSSOHN (1809—1847).

The andante ( $\text{♩} = 60$ ) serves only as a short prelude to the rondo, and is in simple song-form. Mark on the music measures 4, 8, 12, 15, 22, 26, each with its proper number.

- 1—4. Introduction.
- 4—8. Four-bar period, in E.
- 8—12. Four-bar period, in E and B.
- 12—21. Passages, leading to
- 22—24. Incomplete return of first period.
- 25—26. Arpeggios, leading to rondo.

Certain chromatic discords may be used in any major or minor key: the roots from which these are derived are the tonic, supertonic and dominant. The second chord in measure 3 is an example of one of these discords. The notes are—A $\sharp$ , C $\sharp$ , E, F $\sharp$ —*i.e.*, bass-note, third, fifth and sixth. It is therefore the first inversion of a chord of the seventh (p. 3), and the root is F $\sharp$ , a third below the bass-note and supertonic of the key. The following plan shows the

Second episode.	88—113.	Passages, leading to
	113—128.	Return of second subject, in E major.
	128—171.	Third subject, in E major.
Subject.	171—180.	Passage, leading to
	180—184.	Third entry of subject, in E minor.
	184—216.	Coda, in E minor.

This plan shows that the piece is in rondo-form, and not strictly a rondo, the principal subject being a short phrase, closely connected with the matter which follows. In the continuation is a passage in G, 13—22, which returns in E, 98—107. The short octave-passage at the end of the second subject appears in lengthened form, and in E minor, in the coda. The third subject is much longer than the others, and is in itself a piece in simple song-form, having a return of its first period at 153.

The free treatment of form which later composers have allowed themselves is shown in the variations made in the second subject, and in the introduction of the third subject after the return of second. It would have been more usual for the third subject to follow the second entry of principal subject, and to be followed in its turn by a third entry of principal subject, which would precede the return of second subject.

1. Distinguish between a rondo and a piece in rondo-form.
2. What is a discord? (p. 7).
3. Give the three meanings of the term classical, as applied to music.
4. How is a phrase distinguished from a period? (p. 4).

SONATA in E $\flat$ , Op. 27, No. 1.BEETHOVEN  
(1770-1827).

- Andante, in E $\flat$  . . . . . ( $\text{♩}$  = 88).  
 Allegro molto e vivace, in C minor ( $\text{♩}$  = 108).  
 Adagio con espressione, in A $\flat$  . . . . . ( $\text{♩}$  = 66).  
 Allegro vivace, in E $\flat$  . . . . . ( $\text{♩}$  = 126).

Like its companion in C $\sharp$  minor, the 'Moonlight,' this bears the title, 'Sonata quasi una Fantasia.' They were both written in 1801, and published in the following year. The term *fantasia* (*whim, fancy, or freak*) has been variously employed in music; its use here indicates that the composer has allowed himself a greater measure of freedom than is consistent with the title sonata, notably as regards the form of the first movement. In the sonata in C $\sharp$  minor we found indeed some traces of orthodox first-movement form (v. 87), here there is absolutely none; and in fact it most resembles an improvisation or sketch thrown off at random. The only sonata before this with irregular first movement is that in A $\flat$ , Op. 26, which begins with an Air with variations. The present movement is in extended song-form. Mark measures 4, 8, 12, 16, 20, 24, 28, 32, 36, 40, 44, 48, 52, 56, 62, 70, 78, 86, each with its proper number.

- Part I. 1-4. }  
           5-8. } Four-measure periods, in E $\flat$ .  
           8-12. }  
           12-16. } Four-measure periods, in C, F minor,  
           16-20. } and E $\flat$ .  
           20-36. } Varied form of 1-8.  
 Part II. 36-44. } Eight-measure period, in C (with close  
                   ni G).  
           44-52. } Eight-measure period, in C.  
           52-62. } Varied repetition of 44-52, leading to

- Part III. 63-78. Varied form of 1-8.  
           78-86. Coda, in E $\flat$ .

The movement might have been analysed as a rondo, treating 1-8 as the principal subject; but 8-20 so entirely resembles 1-8 in character and form that a better idea is gained by using extended song-form. The second Part, marked *allegro* ( $\text{♩}$  = 84), seems at first sight out of sympathy with the *andante*. In a *fantasia*, however, strong contrasts and abrupt transitions are appropriate, the music responding to the ever-varying mood of the composer. Strict attention to the *pianos* makes the *allegro* a light, playful movement, not by any means a noisy one; and the fact that the *andante* is in *alla breve* time indicates for it a quicker rate of movement than an ordinary *andante*, two bars really forming one (iv. 28, 37): the two are not therefore so opposed in character as they at first appear.

1. What is the difference between a rondo and a first movement? (p. 6).
2. What is a fantasia?
3. Analyse the chords in 1-4 (for plan see p. 11).

The second movement, though not so entitled, is an example of the *scherzo* and *trio* which in BEETHOVEN'S works replaced the old-fashioned minuet and trio, being in the same form, but in quicker time. It should be accented as if in 6-4 time, beginning with a half-measure.

For the *adagio* BEETHOVEN chooses what was, with HAYDN and MOZART, the orthodox key—i.e., the subdominant, that being one of the keys most closely related to the tonic. It furnishes, in its first four measures, an example of a *pedal-point*—i.e., a note sustained in one part while the other parts

note does not belong. For this purpose, two notes are available, the tonic and dominant; when used together they constitute a *double-pedal*. Here the A $\flat$  is a tonic pedal, as there are some chords of which it does not form a part,—e.g., the second and fifth. Sometimes, instead of one note, a short figure is repeated constantly in one part; this is called a *florid* or *figured pedal*. The second chord furnishes an example of *suspension*—i.e., a note of one chord held over another to which it does not belong, and afterwards resolved on a note of the second chord. Here the C of the first chord is held over the second, with which it forms a discord, and then resolved on B, a note of the second chord. In *syncopation* a note is sounded at the weak part and held over the next strong part of the measure, but no discord is formed. The *adagio* must be regarded as a prelude to the finale, as a lengthened *cadenza* connects the two, and the theme of the *adagio* reappears, in E $\flat$ , in the final coda.

The last movement is in the rondo-form which resembles a first movement by containing a working-out. Were the second entry of principal subject omitted the form would be that of a first movement. Number measures 8, 16, 24, 35, 56, 72, 82, 89, 97, 106, 118, 131, 135, 139, 167, 174, 182, 190, 203, 224, 240, 255, 256, 266, 285.

- Subject. 1-8. Principal subject, in E $\flat$ .  
           9-24. Continuation, in E $\flat$ .  
 First episode. 24-35. Introduction to  
           35-56. Second subject, in B $\flat$  (dominant).  
           56-72. Tributary, in B $\flat$ .  
           72-81. Passage, leading to  
 Subject. 82-89. Second entry of subject, in E $\flat$ .  
           90-97. Continuation, in E $\flat$ .

- Second episode. 98-106. Passage, leading to  
           106-139. Working-out.  
           139-166. Passage, leading to  
 Subject. 167-174. Third entry of subject, in E $\flat$ .  
           175-190. Continuation, in E $\flat$ .  
 Third episode. 190-203. Introduction to  
           203-224. Return of second subject, in E $\flat$ .  
           224-240. Tributary, in E $\flat$ .  
           240-255. Passage, leading to  
 Coda. 256-265. Entry of theme of *adagio*, in E $\flat$ .  
           266-285. Presto, in E $\flat$ .

The continuation of first subject is played twice; at its second entry, once; at its third entry, twice, but in varied form. The passage, 24-35, affords an interesting example of thematic treatment. Its opening six-note figure is taken from the first subject, and becomes, first a four-eighth-note, then a two-eighth figure. The working-out is entirely founded on the first subject; at 135-139 the two-eighth figure just alluded to appears again, having previously been heard in longer notes, 131-134. The passage 139-166 is founded on the four-eighth figure; the repeated notes do not form *pedal-points*, as they are essential to the harmony. The *presto* in the coda is founded on the two quarter-notes of first subject.

1. What is a pedal-point? Which notes can be used to form it?
2. Who invented the *Scherzo*? (p. 14).
3. What movement did it replace? How did it differ from that movement?
4. What is a figure? (p. 4).

## Letters to Teachers.

BY W. S. B. MATHEWS.

"Will you please tell me whether there is any rule about what is called 'rubato'? My own musical feeling leads me to vary the time in many of the pieces I play, from such writers as Chopin, Schumann, etc.; but my teacher tells me that I keep bad time. Is there any rule or any principle that I can follow?" Mrs. J. E. S.

Nothing pertaining to musical expression is more abused than this deviation from strict time, commonly called "rubato." The word means "stolen," and rubato is time given to one note at the expense of some other. The word itself is of this Italian origin. The word is wrongly made and the wrong place. Perhaps there are no rules which an unusual player can follow and be sure of making a rubato in a manner which, if not positively helpful, will at least not be offensive to the musical sense, as so many attempted rubatos are. The word is most commonly used at present in connection with the principles which underlie this music. Observe, first, that before you *deviate* from the time, there must be a time to deviate from. Hence the first thing to do in a piece is to *establish* the time—that is, to play a period or more in the time you intend the whole piece to go in. The most common device for this is to play a few measures, Mr. H. B. Baker, says rather ambiguously that "the time has nothing to do with music." But in making this statement, it is evident that he limits the meaning of the term "music," in his own mind, at least, to harmony and melody. In this sense time is outside of music, or rather, it is outside of the *idea* of music, which may constitute the greater part of its fabric. But a little attention to the manner in which music affects us will show that, so far from time being outside of music, it has the very greatest connection with it. The same melody delivered in one tempo affects us in one way; in a different tempo it affects us in another. A slow tempo suggests the idea of hurrying, a slow one the idea of leisure, if not of sustained music.

The first caution to be observed in the matter of rubato is that the relative value of the notes in the same measure must not be interfered with to an extent sufficient to leave the hearer in any doubt as to the composer's intention. The tempo of the music must not be altered. Pieces are occasionally played, the time of which I can not understand at all until I have required the pupil to count it aloud, in order that I may know what she means. In the second place, all music is made up of larger rhythms (I would call them) than the smaller ones. The time of these larger rhythms goes on like that of the measure itself. The hearer, if musical, anticipates the larger accents necessary for bringing out the larger symmetries of form, and in most cases has taken care to do so. The larger rhythms are not made up of chords or other devices, which, even if unmindful of these larger relations, the player cannot well overlook. But the rubato comes in, and the best-laid schemes of a composer are knocked a-peep before it. The rhythm is spanned, and the player is left to his own devices, and to the ability of the ear to account for. Even in this modern music of Schumann and the composers who have followed him, in writing accompaniments in syncope and off-beats, it is necessary to guard against undue rubato. In the effect of rendering this music so thoroughly uncomfortable that nobody can take pleasure in it. In many cases where a piece of this kind sounds restless and uneasy, it can be rendered comfortable and intelligible by simply playing it in, and not out, of time.

But all the large music of our classical writers, whether for piano or for other instruments, the innermost bond of unity is the measure pulsation. Even in complex forms, where there is often a fixed unit of pulsation that goes through the movements, the writer does not remember whether it was in *The Erlking* that I have already cited Beethoven's Sonata Pastorale, in which there is a unit of time at the rate of about 66 in a minute, or in the *Walden* which is represented by eight notes; in the *Allegro* by half notes; in the *Adagio* by eighth notes; and in the *Finale*, again, by half notes. The reader does not go well in this tempo; nearly everywhere the tempo is not the same. But the writer who played it in Beethoven's day. It is the same with other pieces of Beethoven's: there is a regular unit of time through nearly all the movements of a sonata. The writer does not know that the tempo is different through several movements in succession, the unit of the movement itself is the most important element in its unity; and, in fact, the basis upon which all the other elements are built. The writer who plays the piano perceives the steadiness of time in the playing of an orchestra under a good director with the playing of the average solo pianist, will understand that orchestral directors, at least, have a very good piano player.

Now, the fundamental restriction in the use of rubato is that it be so used as not to destroy the apparent regu-

arity of the time. Just as soon as a rubato becomes apparent, it loses half its force. Indeed, it is said that Chopin directed the rubato to be made in the melody only, the accompaniment meanwhile going on like the clock. This is a very good rule, but it is not the habit of laying down a rule, which, like all rules in music is of limited validity only. It is this: that the sum of the accelerations must equal the sum of the retards; in other words, that every ritardando must be balanced by a corresponding acceleration. This is the principle upon the rule in surveying, that "the sum of the eastings must equal the sum of the westings." The rule in music is of value only as a general suggestion, but at bottom it is a rule. It is a rule, because the composer's piece must go on in such a way that the hearer who does not care to linger upon these temporary colorings of the rhythm may go on and finish the piece in his own mind at the very same moment as the playing finishes it. I once heard a pianist play a piece of music in such a way that she insisted that the metronome itself waited for her. She said that when she played a sonata she ritarded just as she pleased, and that at the end she was not only with the beat of the pendulum, but also with the sound of the piano. This is a very good rule, but it is the case if she had lost a beat, or any number of beats, not computable in even measures. The fact was that her ritardandos were compensated by corresponding accelerations. This is the rule that the composer is right and just in. Hence I offer the following caution: Beware of application of deviations from true time in playing!

1. The apparent time of the measure must not be disturbed. The notes within the measure must still have sufficiently near their true value that the listener is left in no doubt as to the intention.

2. Accelerandos must be compensated by ritards, and ritards by accelerandos, to such a degree as to leave the larger rhythms of the piece in true relation.

3. In pieces where the accompaniment is much broken and where syncopations abound, and the time is thereby difficult to make out, the movement must be carefully preserved. Rubatos must be made with great care, for a syncopation is not intelligible as a syncopation until there is a measure-rhythm for it to "cut in" upon.

There are many concert players who might observe these rules to their own advantage and to the comfort of their hearers. Liszt's Polonaise in E major is a piece in particular, which is often made well-nigh unintelligible by injudiciously playing it out of time. The first two pages, and I might almost say the whole piece, need good time and the accent upon the fifth beat of the six in the measure in order to render them intelligible. The greater sonatas of Beethoven, and even the apparently fantastic pieces of Schumann, all are greatly advanced in intelligibility by the observance of a time strict enough to afford reposeful rhythm.

*Scholium.*—A steady rhythm and a reliable accent are the foundations of intelligibility and repose in playing.

What do you really think of the new notation of music proposed by Mr. De Bryant in THE ETUDE for March?—  
W. B. F.

Concerning musical notation, there are two opposite opinions: All who learn late in life think it unnecessarily complex; mature musicians, on the other hand, think it easy enough, and exactly suited to the demands of modern music. My own position on this matter is that musical notation is a very useful function, in that our usual staff notation possesses a greater variety of advantages in representing the combinations of modern instrumental music than it would be possible to achieve by any other means.

When you consider the clearness with which a musical eye takes in and unravels a complicated score, with transposition clefs, unusual harmonies, and the like, you are obliged to admit that the substitution of numerals, or the like, for musical notation, would be a serious imposition upon the reader's additional mental labor, thereby rendering the reading more difficult rather than easier.

There are three radical principles of coordinating pitch in music: 1. The principle of carrying over the pitch of the preceding chord and the "place in key." Our musical notation aims at the first two, and is complete in both respects. It recognizes tonality, and limits the signs to seven in the octave—the diatonic tones of the scale. The chromatic tones, or modulations are wanted, no signs are added.

The new notation proposed by a correspondent in the previous issue proceeds upon a false assumption as to the mental processes involved in reading music. When his attention is called to the fact that a musician reads chords by the positions and distances of the notes, and not by the number of notes, he is surprised to find that a minute study of them as would be necessary for recognizing the pitch-forms proposed by our correspondent, he will, no doubt, reply that the proposed system leaves it possible to do this; but add, for the benefit of the less expert, a more easily determined set of signs.

In an ordinary system of education, the difficulty which arises from the fact that the same sign may not represent the same thing, is removed by the fact that the same thing is never represented by the same sign. This is not the case in the proposed system of reading

music" is really a difficulty of "thinking music;" just as soon as musical combinations, relations, and coordinations are clearly apprehended by the mind, the notation-signs indicating them become plain. This fact has been demonstrated so variously in my teaching experience that I cannot doubt it.

If musical signs were to begin where for many reasons it ought to begin, namely, with singing in childhood, and if in the beginning an easy notation were employed giving only the simplest and most elementary of tone-coordinations, the emphasis might be put where it belongs—upon *tone-relations*, and not upon the signs themselves. The *Solf-ge* affords precisely the instrument required, and in addition to it the best apparatus of primary music-teaching which has as yet been elaborated by anybody. When children are taught to hear music and to phrase their melodies as Mr. Tomlins teaches them to do it (as illustrated in the Chicago May Festivals, and the Senger-Schubert School of Music), the child acquires musical consciousness, upon which it is an easy matter to make good readers and intelligent musicians.

Many people suppose that the Tonic Sol-fa notation is one of many systems for simplifying musical notation by leaving out the most of them. This is true with an important reservation. The Sol-fa deliberately limits itself to a general notation of key-relationship and elementary time-relations. It is a complete carrying out of the principle of the Tonic Sol-fa, as it is called in the French Academy by J. J. Rousseau, *Année* 224, 1742. See also 16, Rousseau's Works.) As might have been anticipated from Rousseau's cleverness, combined with his superficial knowledge of music, his system was extremely incomplete. He used Arabic numerals (1, 2, 3, 4, etc.) for tone-names, according to their place in key; higher notes were indicated by dots above the first figure of the passage in the higher octave, the figures themselves all standing upon the same level. Lower octaves were indicated by a dot below; sharps by a stroke through the figure, in an ascending incline; flats by an oblique stroke descending; time-places by a general appointment of measure space. The so-called Tonic Sol-fa, as it is called in the present, is one of the parts of the country about thirty-eight years ago, an improvement upon Rousseau's system. The Tonic Sol-fa has the essential part of it, of which the device for representing a modulatory transition by means of two figures combined (the one giving the place of the junction-tone in the old key, the other in the new) is not the least important. The Tonic Sol-fa also adds the device of permitting accurate notation of accidentals. It is entitled to the credit of extreme simplicity, and of uniting a generalized expression of musical combinations with an easily ascertainable, or transferable localization of them. The chord re-fa-la, for instance, needs only the addition of a key-sign to place it wherever we please; without the aid of any other notation. Similarly, like the algebraic  $x + y = c$ , where the magnitude of  $x$  and  $y$  depends upon the value assigned to  $c$ .

As to kindergarten teaching, I think that nothing is to be added to the suggestions of old Esther Wick, in his "Piano and Song." Tone-thinking and tone-producing go first; then, tone-representing. It is the old story of the child who has to learn to read, and the teacher who knows that if the teacher were clever enough, a pupil of ten years old, or less, would be better not to come to the staff-notation until after a year's lessons. would use Tonic-Sol-fa, or none at all. The former has the advantage of being a definite system, and the latter has the advantage as no notation at all, in so far as difficulty of learning is concerned. With older beginners I am equally clear that hearing and playing should precede reading. Just as talking precedes reading and writing. Nor, I think, should the child be asked to learn to read until he seems to require in the earlier grades—Sedley Taylor, for example, and Ridley Prentice. But whether much or little, the rule holds: The thing before the sign: tone before the sign, before names and signs of them. One thing at a time.

The difficulty of reading music will be greatly lessened by more careful teaching at the beginning. For instance, I have been accustomed to proceed by the following steps:—

**Step First:** To train the eye to recognize the upward and downward progression of melody and place upon the staff.

**Preliminary:** Teach that a note with a line passing through it is said to be "upon a line;" a note without a line passing through it is said to be "upon a space." Teach the numerical names of the lines and spaces.

After the necessary instruction, the pupil reads: "The first note is upon the third space; second note, upward, to fourth line; upward, to fourth space; downward, to third space; bar; upward to fourth line; upward to fifth line; downward to fourth space; downward to third space."

Step Second: To recognise intervals and letter-names of pitch. Preliminary: Teach the letter-names and the progressions upon the piano. In making the analysis following, the pupil is at liberty to assist himself by the fingers upon the keyboard.



[For THE ETUDE.]

## WHYS AND WHEREOFS OF MUSIC.

BY H. SHERWOOD VINING.

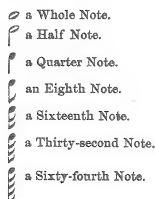
(Continued from March issue, page 44.)

## SECTION III.—MEASURE.

27. *Why bars are used.*—Because by means of bars music is divided into equal portions of time, called measures. All the notes between two bars form one measure. In any piece every measure has the same number of counts, thus:—



28. *Why seven forms of notes are used.*—Because there are seven different time values, as longest, half as long, a quarter as long, an eighth as long, a sixteenth as long, a thirty-second as long, and a sixty-fourth as long. These seven forms appear thus:—



In this order each note is twice as long as the note following—thus from the longest to the shortest note:—



In the following order each note is half as long as the note following—thus from the shortest to the longest:—

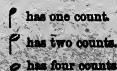


29. *Why two figures are used at the beginning of every piece.*—These figures show the number of counts in each measure and how the notes are to be counted. The figures used are 1, 2, 3, 4, 8, 16, 32, 64. The lower figure shows what form of note has one count, and the upper figure shows how many of these fill a measure and thus the number of counts, thus:—

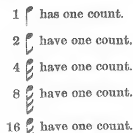


In this example in two-four measure a quarter note has one count; two, or what is equal to two quarter notes fill a measure; and there are two counts or beats in the measure.

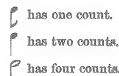
30. *Why it can be known how all the notes are counted when it is known what form of note has one count.*—Because it is only to multiply by two to find how the next note is counted. To find the count of a note next longer multiply its count by two. To find how a note next shorter is counted, take twice as many notes for the same count! In 1, 2, 4, 8, 16 measures a quarter note has one count, and the longer notes are counted, thus:—



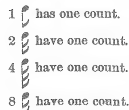
For each note next shorter than the quarter note it takes twice as many notes to make one count, thus:—



In 1, 2, 4, 8 measures an eighth note has one count, and the longer notes are counted thus:—



The shorter notes are counted thus:—

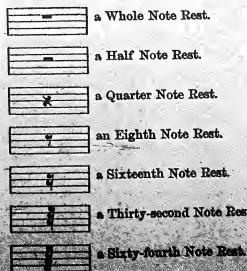


Examples of different measures:—



31. *Why the signs C and C are used.*—Among the ancients a circle O or double C was used as the sign for measures having three counts, because the number three was held to be the most perfect number, and the circle, as the most perfect figure, was considered to fitly represent triple measure. Measures having four counts were called imperfect, and the half circle C was used for this measure, or  $\frac{1}{2}$  measure. The half circle was divided once more by a line drawn through it, thus  $\frac{1}{4}$ , to indicate measure one-half the length of  $\frac{1}{2}$  measure or  $\frac{1}{4}$  measure.

32. *Why seven different forms of rests are used.*—Because there are seven time values for the rests, or signs of pauses in the music. These signs have the same time value as the notes for which they are named.



Examples of notes and rests.



When in any piece several measures of rests are to be counted, only one measure is written generally, and the number of measures intended is indicated by a figure, or by rest marks placed between lines,



to indicate two or more measures of rests.

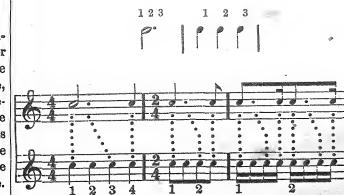
Examples of rests for one or more measures:—



33. *Why dots are placed after notes and rests.*—Because a dot is a sign of addition, and used to prolong a note or rest one half its count, which is the same as the note next shorter would add; thus:—



A dotted note has the same number of counts as three notes next shorter; thus:—



A double dot adds to a dotted note half the length of the first dot; thus:—



Dots after rests:—



(To be Continued.)

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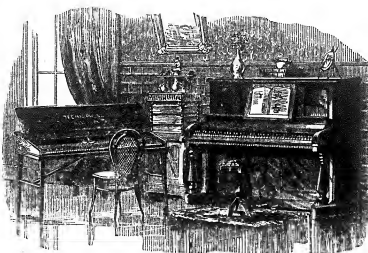
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